



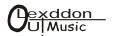
All rights reserved.

Contents and/or cover not to be reproduced in whole or in part in any form without the express written permission of the writer - Okoye Ukadinma.



...for without me ye can do nothing. (John 15: 5).

I am very grateful to God for all the inspiration and support that He gave to me to perform this assignment. To Him be blessings and glory and honour forever, amen!



#### **Dedication.**

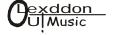
This book is dedicated to all classical music lovers especially beginners in score singing.

#### Preface.

This book is aimed at satisfying the needs of music lovers who for some reasons have not been able to know how to sight sing scores. It has been tested and certified by some users already, here in Nigeria. Here is an opportunity in a simplified format to acquire your desired knowledge. You were the one I had in mind before producing this book. Do yourself the great favour of knowing how to sight sing scores by reading this book with maximum concentration. If you have the audio pack play it as you read page by page. If you do not understand a part repeat it. This is about the simplest way available, you can know music. The language usage is as moderate and simple as possible. May God, who gave me the opportunity and ability to do this assignment, give you the ability to grasp the bulk of knowledge in this book. Amen!

Okoye Ukadinma. Email: lexddon@yahoo.co.uk.

Warning: IN THIS BOOK YOU ARE ABOUT TO READ, EVERY POINT IS IMPORTANT. EVERY OR NEARLY EVERY SENTENCE IS A POINT. THEREFORE, YOU ARE ADVISED TO REFRAIN FROM PSEUDO-READING OF FALSE-READING. YOU ARE NOT DECEIVING ME. PAY GOOD ATTENTION TO ALL SENTENCES. DON'T BE IN HASTE. READ TO UNDERSTAND AND NOT FOR FUN.



#### Thanks to...

My one and only God – Father, Son and Holy Spirit, who has given me the ability to do this job, even this perfectly. Any one who does not believe in your Son, Jesus, as the only way to you is lost and would soon be found in Jesus name. You have made me who I am today.

My father and mother who have left no stone unturned in seeing to my food, shelter, clothing, education, etc. I love you from the depth of my heart! You are the instruments God used to bring me to this height today. Your advices have been of great help to me.

My brothers and my sister, who have stood by me, tolerated me and loved me even till now. Your encouragements have been of great help. I love you all!

Mission for souls ministry, which the Lord used to impart and to stare up the music knowledge and ability in me.

Mrs. Aina, the Music Director of Mission for souls ministry and the wife to the G. O. of the ministry. You have been of immense and immeasurable help to me through your advise, encouragement, etc. God bless you.

My uncles and aunties that have helped me in one way or the other.

My friends, fellow students, all my teachers – present and former, etc. I love you all!

You, who has legally got a copy of this book, you have appreciated my knowledge and effort. May God lift you up in all you do. My love to you!



### Table of contents.

Introduction
What is music? – Definition, qualities, tips on voice training
The score – Definition, contents' definition
The great stave – Description, treble staff, bass staff, middle C
Accidentals – Description, sharps, flats, double sharps, double flat, naturals
Key signatures – Definition, formation of keys by tetra chord, the flat keys, the sharp keys
Major and minor scales – Major scale, Minor scale, types of minor scales
Chromatic scale – Types
Notes and Types of Notes – Definition, types
Time signature – Description, Beats
Rests
Put it to practice
Types of scores – Open, short, full, orchestral, vocal
Musical signs
Musical terms
Musical Instruments for the orchestra – string family, woodwind, brass, percussion
Aids to sight singing/playing
In conclusion
References



#### A WORD FROM THE AUTHOR.

Okoye Ukadinma is an organist and a composer who has given a lot to his music career. He hails from Anambra state, Nigeria.

He did a good number of researches before he produced this book. He has composed over thirty songs which include fingering exercises, classical pieces, oratorio pieces, contemporary pieces, etc. He also composes songs for adverts. Among his numerous songs, he has sent some of them to great players in the world music industry.

This book was actually produced with the music novice, who wants to learn some tricks about sight-singing in mind. He tried this book out on his younger brother and this resulted in his younger brother being able to sight read within just 5 days. This is real! Try it out and see for yourself. I assure you that you are on your way to being a great sight singer. Enjoy the book!!!



### INTRODUCTION.

Musicians without sight reading skills are hampered in all they do. Although this book was not designed with the intention to teach you all about music, it was made to teach you in an easy language the much you need to know to be able to sight-sing scores correctly and excellently with great convenience.

If you own the audio pack which should come with this book, use it as you read along and if a particular phrase is not clear to you simply rewind and understand that place first, before moving ahead.

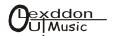
This book does not contain so many exercises. At such you have to test yourself with your hymnal as you go along and know how well you are doing. You may also practice with the writer's provisions in and at the end of the book.

The fact that a teacher is not monitoring you does not mean that you should be unserious. Be focused, concentrate, and you will come out victoriously and excellently.

You will be led as you go along in a stage-to-stage manner, that is, one thing would lead to the other. This will make it much easier for you. We will proceed from the meaning of music to few concepts, then to decoding the tonic sol-fa denoted by notes on the score, then to beats, meanings of terms, signs, etc. If you follow this sequential manner with determination you would soon become a great sight-singer.

You should also note that this is the starting point of playing any musical instrument. To play any instrument you should be a competent sight-singer, at least in order to use its tutor well in learning it. So lay your foundation well so that there would be no cause for regrets.

WHAT'S WORTH DOING IS WORTH DOING WELL!



# What is Music?

Music is a combination of sounds in a manner (way) that is agreeable to the ear.

## Qualities of Music.

- 1. Pitch- This talks about the height or depth of a sound. E.g. doh-.meh-soh (meh is higher in pitch than doh; soh is higher in pitch than meh).
- 2. Intensity/Loudness-This talks about the loudness (how loud) of a sound.
- 3. Duration-This talks about the length (how long) of a sound. E.g. doh sounded for 5 seconds is longer than doh sounded for 2 seconds. You can try it.
- 4. Timbre-This talks about the quality of a sound at any pitch that keeps it distinguished or different from another sound. That is, a sound made by a trumpet is different from the same sound made by a piano or violin. Trumpet sound looks battle-like while violin sound looks tender.

### Tips on voice training for prospective choristers.

- -Take less of cold water or cold things (ice cream, etc.)
- -Take bitter kola as much as possible to clear your throat.
- -Talk less to prevent overstraining of the vocal chords.
- -Shout less.
- -Take moderately hot water once at least daily.
- -Listen as much as possible to other developed choir as they sing and try to get your part and sing along. Mentors are necessary in learning.
- -Soprano singers should always try to sing along with high-pitched voices of artists such as Celine Dion, Whitney Houston, etc.
- -Remember, practice makes you perfect.
- -Take beverages.



# The Score.

This is written music (sheet music) and consists of clefs, staffs, key signature, time signature, notes, bar lines slurs, ties/binds, brace, etc.

O Clef: A symbol used to show the voice path of a staff in sheet music. E.g. treble clef, bass clef, alto clef, and tenor clef.



Treble clef

bass clef

tenor clef

alto clef

ð **Staff**: An arrangement of five horizontal lines and 4 spaces.



- ð Key signatures: Treated in a further page.
- **Time signature**: Treated in a further page.
- **Notes**: These are musical signs denoting pitch and duration or length of a musical sound. There are different types and they are treated in further pages. Examples of some are below -



**Bar lines**: Vertical lines along the score that puts an end to a number of beats (complete as shown by the time signature.) and a beginning to a new group of complete beats. They divide the staff into equal 'measures'.



**Ties and binds**: Curved lines <u>tying 2 or more notes of the same pitch</u> along the music, so that the two notes are sung as one but in the time value of the actual two notes. E.g.



**Slur**: Curved lines <u>tying 2 or more notes of different pitches</u> along the music so that they are sang or played smoothly. E.g.



End of music.

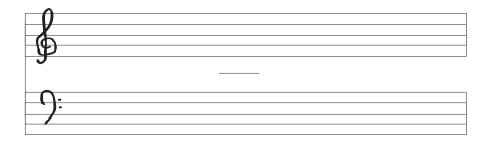
**Ö Brace**: Joins two or more staffs together to form a pair.

# The Great Stave (description).

The great stave is a combination of two staffs i.e. the treble staff and the bass staff.

When the treble clef starts a staff, the staff is said to be a treble staff.

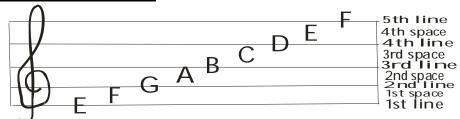
When the bass clef starts a staff, the staff is said to be a bass staff.



The small line in the middle of the two staffs signifies the Middle C.



The Treble Staff.



∨ **Fixed pitch names**: This is the name given to every white key on the keyboard and they are the first 7 letters of the alphabets. I.e. A, B, C, D, E, F, G.

In a scale of an octave or more, the letters have to be repeated again and again. From these letters, every key on the keyboard derives its name. Example: Scale of C: C D E F G A B C D E F G A B C.

This is a 2-octave scale.

∨ **Scale**: A ladder of musical sounds. E.g. d r m f s 1 t d. / d t 1 s f m r d. L t d r m f s 1. / 1 s f m r d t 1.

- ∨ **Octave**: This is a diatonic interval of eight notes. E.g. d r m f s 1 t d. From doh to doh is one octave.
- ✓ **Intervals**: This is the difference in pitch between two musical sounds. E.g. doh is lower in sound than reh. There is an interval between them.

In music, each staff has lines and spaces. Each line and space is named. This has a lot of effects; the first line of a staff is the line under and then the rest are counted upward; same with the spaces. Each line and space represents a white key on the keyboard.

In the treble staff, the names of the lines are 'E G B D F' and the spaces 'F A C E'. You have to know this by heart. This is a simple way:

E = Every, G = Good, B = Boy, D = Deserves, F = Favour. They represent the lines.

FACE = FACE. They are the spaces.



With this knowledge you are able to trace keys and read music on the treble staff but this is with constant practice.

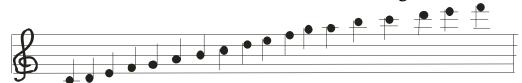
# HOLD ON, WE'VE NOT FINISHED YET... ... YOU STILL HAVE A LONG WAY TO GO.

Now, how did I get to name the lines and spaces of the treble staff? The treble clef is otherwise called the G-clef. Now, check the treble staff on page 11, you'll discover that the G-clef originated or started from the 2<sup>nd</sup> line. This clef sign was actually got from G.

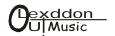
G G G

Now, if the G-clef begins on the 2<sup>nd</sup> line, it means that the name of the second line is G. Now, remember that only the first 7 letters of the alphabet are used in music. So, this means that after G, you repeat A B C D E F G again and again. Therefore, after G we have A, then B, C, D, E, F which completes the whole lines and spaces upwards. Now, downwards, we have yet a line and a space to be named. The space immediately under G is F according to the alphabetic order. Before F we have E which is the first line of the staff.

NOTE: This doesn't mean that notes cannot go above or beneath the staff. When the notes exceed the available lines and spaces of the staff, small lines called LEGER LINES are drawn to fix in those higher or lower notes. E.g.



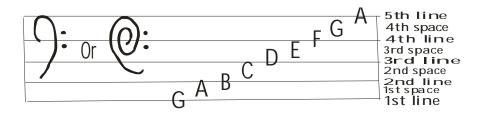
The note on this lower leger line signifies the 'middle C' which is traceable on the keyboard of the piano. It is important to note this.



### The Bass Staff.

The bass clef is otherwise called the F-clef. It originates from F- some people write F this way F  $\,$ . Therefore, the F-clef is  $\,$   $\,$  or  $\,$   $\,$   $\,$   $\,$   $\,$ 

Since it is called F-clef and it begins on the 4<sup>th</sup> line, it means that the 4<sup>th</sup> line is line F.



From the 4<sup>th</sup> line you can trace all other lines and spaces as in treble staff. The lines and spaces of the bass staff are:

Lines: G B D F A Spaces: A C E G.

They are better memorized as:

Lines: Good Boys Deserve Favor Always.

Spaces: All Cows Eat Grass.

All right, now you know the names of the lines and spaces of the Bass and Treble staffs. Now, let us relate them to the keys.

On the treble staff, when a song is on key G, then it has its first notedoh, on the  $2^{nd}$  line-line G.

When the song is on key E, doh is on the 1<sup>st</sup> line (still on the treble staff).

When a song is on key F, the doh will be on 1<sup>st</sup> space-space F.

Knowing these, you can trace out the Tonic (doh) of any song on the treble staff and sing it or read it out.

When singing your scale e.g. d r m f s l t d, and the key is key F, then your doh is 1<sup>st</sup> space, your reh is 2<sup>nd</sup> line, your meh is 2<sup>nd</sup> space, etc. That's how to read the staff.





Practice this as much as you can with any score you have.

### For the bass staff, the same wisdom is applied.

When the song is on key G, the doh (tonic) of the song is on line G-1<sup>st</sup> line. If the song is on key D, the doh is on line D-3<sup>rd</sup> line. Then from the doh you sing the scale up or down i.e. d r m f s, or d t l s. Learn this well as in the treble staff.

### Technical names of Sol-fa notations.

d - Doh - Tonic
r - Reh - Supertonic
m - Meh - Mediant
f - Fah - Subdominant
s - Soh - Dominant
l - Lah - Submediant
t - Teh - Leading note.

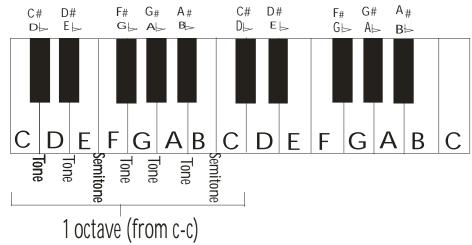
Practice singing these sol-fa notations as much as you can. It will help you in further exercises. Sing them as high as two octaves ascending and descending. That is d r m f s l t d r l s f m r d t l s f m r d.

# Accidentals.

These are sharps, flats and naturals that frequently appear in a piece of music though not present in the key signature, that alter the pitch of the particular note before which they are located. They mostly act within one measure.



Sharps (#): This sign is used to raise a note by a semitone. They are always placed before the note in music. The principle of tone and semitone would be treated now.



The keys of the keyboard.

In the construction of a major scale, the **principle of "tone tone semitone** tone tone semitone" is used. This principle represents the interval between progressive notes of the major scales. I.e.

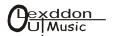
D r m f s 1 t d

Tone tone semitone tone tone semitone

On the keyboard, we have the white and black keys. As said earlier, the white keys have fixed pitch names i.e. A B C D E F G. The keyboard diagram above is already labeled with their different names. The black keys have varying pitch names i.e. each one has 2 names related to the 2 white keys in between which it lies.

# Note: Always make reference to the keyboard for better understanding.

The black key between C and D is either called C sharp (#) or D flat (>) and this applies to others.



Look at or observe the labelling of 'tone tone semitone tone tone semitone'. What do you discover from that? You will discover that the distance between C and D having a black key between is a tone. The interval between D and E having a black key between is also a tone. But the interval between E and F having NO black key between is a semitone.

With this you can understand that a tone is twice a semitone interval. You can apply this to all other labelling of tone and semitone.

Therefore, with good observation, the interval between C and C#/D flat is a semitone; and the interval between C#/D flat and D is a semitone too. These two semitones equal a tone and that is why from C to D is a tone. You can apply this to other intervals that have a black key or any key at all. Therefore, that is only one semitone and that is what brings about the principle: 'Tone Tone Semitone Tone Tone Semitone'.

This principle applies to all keys in the formation of their scales. We would apply this principle later in key signature formation.

Flats (>): this sign is used to bring back/down a note by a semitone. The sign is always placed before the note in music.

Double sharps (X): Used to raise up a note by 2 semitones or a tone.

Double flat ( $\triangleright$ ): Used to bring down a note by a tone or 2 semitones.

Naturals ( ): When a note is sharpened or flattened, it can be restored to its original state by using a natural before it. A natural can also be used to sharpen or flatten a note in this way: If the tune is on a flat key (e.g. A flat), one of the notes being a flat can be sharpened by placing a Natural before it; if it was a sharp key, a note on one of the sharpened key may be flattened by placing a natural before it.



This is on A flat.

This is on D major (a sharp key).



Ø Accidentals act on notes of the same alphabet in the same bar except contradicted or changed. Not all pieces follow this anyway. Pieces which do not follow this nullify the accidental along the line by restoring the note with a flat, a sharp or a natural sign.

# Key signatures.

These are sharps or flats placed at the beginning of a piece of music to indicate the key on which the piece would be sang or played. The key signature affects all notes at all pitches all through the piece of music. This differentiates it from accidentals.

There are:

- The Sharp keys formed by sharpening some notes/keys along its scales.
- The flat keys formed by flattening some keys along their scales.
- The Natural keys- This is only key C. There are no sharpened or flattened keys along its scale. From its scale all other keys are formed by tetra chord.

# Formation of keys by Tetra chord.

The key of C is a natural key not needed to be formed but used to form other sharp and flat keys by what is called tetra chord, i.e. dividing a whole scale into two groups (of 4 notes each) and using one of the divisions in forming another key.

The scale of key C divided into 2:

 $Key C \Rightarrow C D E F \mid G A B C.$ 

D rmf | s 1 t d.

Lower tetra chord/\upper tetra chord.

### The Flat keys.

To construct the flat keys' scales, we use the lower tetra chord of the present key's scale as upper tetra chord of the new key's scale. Simply put, start the new scale with the immediate key before the division. In this case, it is F.

Scale of key  $F \Rightarrow F G A B \mid C D E F$ .



(Note: The keyboard diagram is necessary in the key formation technique.)

You may begin to wonder why B is now flattened. Refer to the principle of "tone tone semitone tone tone semitone". If B were not flattened the scale would be d r m fe s l t d. This is a wrong major scale (knowing that the right major scale is-d r m f s l t d). So to get fah instead of fe, B has to step back a little i.e. by a semitone. You may refer to the keyboard on page 15.

From the scale of F, the next key to be treated is B flat. I.e. the key immediately before the division.

Scale of B flat $\Rightarrow$  B $\triangleright$  C D E $\triangleright$  | F G A B $\triangleright$ .

In this scale, E is the new flattened key. If it were not flattened, the scale would read d r m fe s 1 t d. So fe which is E (key E) is flattened to fah  $(E^{\triangleright})$ .

If you're observant you will discover that fe is always the problem or has been the problem in the flat keys' scales. Therefore, fe is always flattened in all flat key scales. Hence, any key representing fe in the scale of any flat key should be flattened.

The next key to be treated is E (i.e. the immediate key before the division).

Scale of E flat  $\Rightarrow$  E \( \begin{array}{c} F G A \( \beta \) | B \( \beta C D E \) \( \ext{E} \).

Key A is flattened to get fah. The next key to be treated is A-flat (immediate key before the division).

Scale of A flat $\Rightarrow$  A $\triangleright$  B $\triangleright$  C D $\triangleright$  | E $\triangleright$  F G A $\triangleright$ .

Key D is flattened to get fah. The next key to be treated is D flat (immediate key before the division).

Scale of D flat  $\Rightarrow$  D  $\triangleright$  E  $\triangleright$  F G  $\triangleright$  | A  $\triangleright$  B  $\triangleright$  C D  $\triangleright$ .

Key G is flattened to get fah. The next key to be treated is G♭.

Scale of  $G \triangleright \Rightarrow G \triangleright A \triangleright B \triangleright C \triangleright | D \triangleright E \triangleright F G \triangleright$ .

The key of C was flattened abnormally to B (refer to keyboard). Well, let's treat the last to be treated of flat keys which is the key of  $C \triangleright$ .



Scale of  $C \triangleright \Rightarrow C \triangleright D \triangleright E \triangleright F \triangleright | G \triangleright A \triangleright B \triangleright C \triangleright$ .

F was abnormally flattened to E. Here's the End point.

\*All the flat keys are pronounced backed up by the word flat (e.g. B flat, key A flat, key E flat) except for key F that is just pronounced this way-key F. This is because from the scale of C from which it was formed it was not flattened. You can see that it does not have any flat sign in front of it unlike other flat keys.

From the formation of flat keys, we deduce the following:

 Key F
 1 flat

 Key B♭
 2 flats

 Key E♭
 3 flats.

 Key A♭
 4 flats.

 Key D♭
 5 flats.

 Key G♭
 6 flats.

 Key C♭
 7 flats.

C flat is very scarcely in use it is rather called key b.

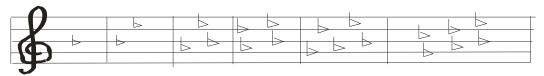
An easy way to memorize the flats keys from F to G i.e. 1 flat to 6 flats is written below:

Flats Become Easy After Direct Guide.

I.e. F,  $B \triangleright$ ,  $E \triangleright$ ,  $A \triangleright$ ,  $D \triangleright$ ,  $G \triangleright$ .

You will see next how these flat keys are represented on a score:

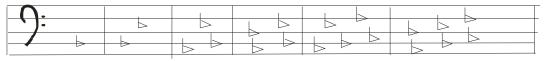
#### On the treble staff:



 $key F key B \triangleright key E \triangleright key A \triangleright key D \triangleright key G \triangleright$ 



#### On the Bass staff:



 $\ker F \ker B \mapsto \ker B \mapsto \ker A \mapsto \ker B \mapsto \ker G \mapsto$ 

### The Sharp keys.

To construct the sharp keys' scales, we use the upper tetra chord of present key as lower tetra chord of new key. Simply put, start the new scale with the immediate key after the division. As before, we'll start with the scale of key C.

Scale of  $C \Rightarrow CDEF \mid GABC$ .

From this, the key immediately after the division is G; therefore, G will be treated next. Bear also in mind the principle of 'tone tone semitone...'.

Scale of  $G \Rightarrow G \land B \land C \mid D \not E \not F \# G$ .

A key is sharpened here- F. The reason is that if it is left as 'F', the scale will read- d r m f s l taw d, instead of d r m f s l t d. Therefore, the 'taw' is raised up slightly i.e. by a semitone to be 't'.

From this scale, the next key to be treated is 'D'. That is, key D is the key immediately after the division.

Scale of  $D \Rightarrow D \to F + G \mid A \to C + D$ .

The key of C is sharpened here for the reason given for key G above.

You will notice with time that in the sharp keys treated and to be treated, the only key that would be introduced as a sharp would be the 'taw'. It is sharpened to get 't'.

The next key to be treated is A (immediate key after division).

Scale of  $A \Rightarrow A B C \# D \mid E F \# G \# A$ .

G# is introduced. The next key to be treated is E (the immediate key after division).



Scale of  $E \Rightarrow E F \# G \# A \mid B C \# D \# E$ .

D sharp (#) is introduced. The next to be treated is B.

Scale of  $B \Rightarrow B C \# D \# E | F \# G \# A \# B$ .

A-sharp is introduced. The next to be treated is F sharp.

Scale of F#: F# G# A# B | C#D# E# F#.

E# is introduced. E sharp is an abnormal sharp because E sharp is F (refer to the keyboard). The next to be treated is C sharp.

Scale of C#: C# D# E# F# | G# A# B# C#.

B sharp is introduced. This also is an abnormal sharp because B sharp is C.

\*All the sharp keys are pronounced the way they are (e.g. key A, key D, key G, key A) except for key F# that is the last and is called key F sharp.

This is because key F (which has F as its fixed pitch name) is sharpened, as you can see the sharp sign in front of it.

From the formation of sharp keys, we deduce the following:

Key G - 1 sharp
Key D - 2 sharps
Key A - 3 sharps
Key E - 4 sharps
Key B - 5 sharps
Key F# - 6 sharps

C sharp is not much in use.

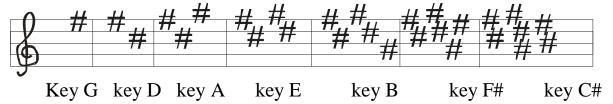
An easy way to memorize the sharp keys from G to F-sharp i.e. 1 sharp to 6 sharps is given below:

Go Down And Enter By Faith
Le. G D A E B F#.

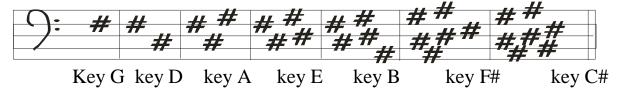
Below is a representation of sharp keys on the score.







#### On the bass staff:



Remember, a staff without any key signature at the beginning left hand corner is on C natural, because C natural has no key signature.

# **Major and Minor Scales.**

<u>The Major Scale</u>: This scale is the only scale that applies the principle of "tone tone semitone tone tone semitone". This is the type of scale that uses the tonic sol-fa - d r m f s l t d. Therefore; you'll discover that this is the scale that has being in use in this book. The semitones appear between the 3<sup>rd</sup> and 4<sup>th</sup> notes and between the 7<sup>th</sup> and 8<sup>th</sup> notes. I.e. between "me and fah" and between "te and doh". Songs written on the major scale are usually livelier than those written on the minor.

<u>The Minor Scale</u>: This scale has no key of its own, it has a related major key, and therefore, its first note is always lah. The semitone appears between the 2<sup>nd</sup> and 3<sup>rd</sup> key in all the various types of minors. The second appearance of a semitone varies within the various types.

### Types of Minor Scales.

§ Natural Minor Scale: This is similar to the major scale but the semitones occur between the  $2^{nd}$  and  $3^{rd}$  notes and between the  $5^{th}$  and  $6^{th}$  notes. That is: 1 t d r m f s l.



Note: A relative major and a relative minor use the same key signature.

There are several kinds of intervals, which can be, major or minor intervals. Examples are major and minor seconds, major and minor thirds. Major intervals are made up of tones while minor intervals consist of semitones. Examples of seconds and thirds: doh to reh is a tone i.e. a major second; te to doh is a semitone (minor second); doh to meh is a major third (2 tones); lah to doh is a minor third (a tone and a semitone-3 semitones).

Relative minors are a minor third below their relative majors e.g. A is the relative minor of C. Check for yourself the interval between A and C.

The natural minor scale is the same ascending and descending i.e.

1 t d r m f s l- ascending

L s f m r d t l- descending

§ **The Harmonic Minor Scales**: The semitones come between the second and third, fifth and sixth, seventh and eighth notes both ascending and descending. I.e.

Ascending-1 t d r m f se 1 Descending-1 se f m r d t 1 Sharpening soh derives Se.

§ **The Melodic Minor**: Here, the ascending and descending scales are different. While ascending, the semitones occur between the second and third, seventh and eighth notes; while descending, the semitones occur on second and third, fifth and sixth notes. I.e. ascending: 1 t d r m fe se 1

Descending: 1 s f m r d t l

Sharpening fah derives fe.

Fe and se are both naturalized when descending after being sharpened during ascension. The note numbering is this way: 1- 1, t-2, d-3, etc. ascending & descending.

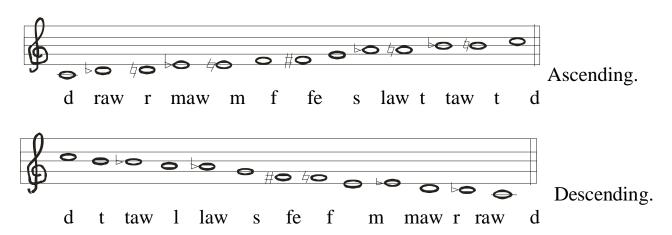
### The Chromatic Scale.

This is a scale in which the interval between each consecutive note on the ladder is a semitone. So, in an octave of a chromatic scale, there are 12 notes instead of 8 as in the normal major or minor scales.

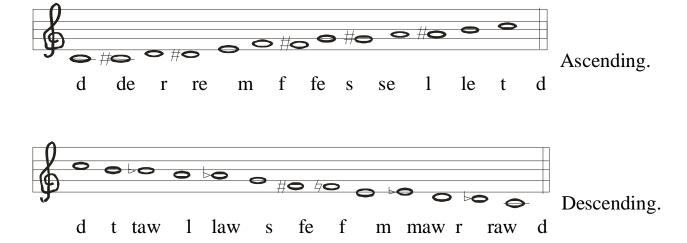


# Types of Chromatic Scale.

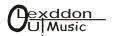
<u>Harmonic chromatic Scale:</u> This is the same to and fro. It has a definite written format- d raw r maw m f fe s law l taw t d. The arrangement could be on several keys.



<u>Melodic Chromatic Scale:</u> The scale is different to and fro. The descending order is the same with that of the harmonic chromatic scale. It has a definite written form: this arrangement can be on several keys.



Now you know everything about key signatures, reading scales and music on the staff. Let us go into time signatures, beats and so on to make you perfect in singing scores.



# **Notes and Types of Notes.**

A note is a musical sign denoting pitch and duration or length of a musical sound. It shows the pitch in the sense that it is written on the lines and spaces of the staff. You already know how to relate the keys to the lines and spaces and to trace out the scale of the key from the tonic (doh) of the key. The actual signs used in doing this tracing of scales are called notes.

### Types of Notes.

There are 8 types of notes:

- Breve (scarcely in use now but in church hymns.)

Semibreve

or - Crotchet.

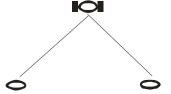
or Quaver

• or • - Semi quaver

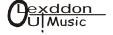
- Demisemiquaver

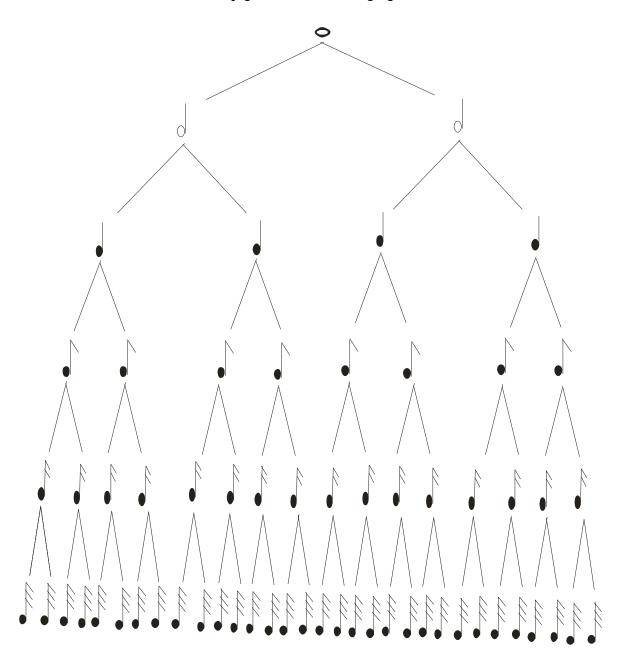
- Hemi demisemiquaver.

Below is how these notes are related.



From this diagram, a breve equals two semibreves. Therefore we will begin the next table with the semibreve to allow for enough space.

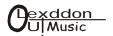




# Explanation of Diagram.

From the above diagram, a semibreve is called a whole note (1) since from it other divisions occur.

- ÕA semibreve divides into 2 minims.
- ÃA minim divides into 2 crotchets i.e. there are 4 crotchets in a semibreve.
- **Õ**A crotchet divides into 2 quavers i.e. there are 4 quavers in a minim, 8 quavers in a semibreve.



- **O**A quaver divides into 2 semiquavers i.e. there are 4 semiquavers in a crotchet, 8 semiquavers in a minim and 16 semiquavers in a semibreve.
- **Ö**A semiquaver divides into 2 demisemiquavers i.e. there are 4 demisemiquavers in a quaver; 8 demisemiquavers in a crotchet, 16 demisemiquavers in a minim and 32 demisemiquavers in a semibreve.
- OA demisemiquaver divides into 2 hemidemisemiquavers i.e. there are 4 hemidemisemiquavers in a semiquaver, 8 hemidemisemiquavers in a quaver, 16 hemidemisemiquavers in a crotchet, 32 hemidemisemiquavers in a minim, 64 hemidemisemiquavers in a semibreve (absent in the diagram).

From the above deductions we can summarize them into the following:

Semibreve	-	1
Minim	-	2
Crotchet	-	4
Quaver	-	8
Semiquaver	-	16
Demisemiquaver	-	32
Hemidemisemiqua	ver -	64

This number representation of each note is used in time signature which will be explained below.

# **Time Signature.**

This shows the count of the beats in music. E.g.  $\frac{3}{4}$ ,  $\frac{4}{4}$ ,  $\frac{2}{4}$ . These signatures are called this way: three-four, three-eight, four-four, and two-four, respectively.

<u>Beats:</u> This is the pulse count of music. This is the definite, regular count of pulse in music e.g. '1 2 3 4, 1 2 3 4, ...' repeatedly forms a group of beats or 1 2 3, 1 2 3, 1 2 3, ... repeatedly forms a group of beats.

### Description of Time Signature.

Time signature is usually written in this format -  $\bigvee^{\times}$  like the examples given before.

X – number of beats in a bar.

Y - type of beat.

X, which is the 'nominator' like in mathematics, shows the number of beats in a bar.



Y, which is the 'denominator' like in mathematics, shows the type or nature of beats.

Y that is the type or nature of beats can be any of the types of notes e.g. crotchet, minim, etc.

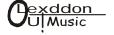
X and Y are represented with numbers. Remember the number representations of notes on page 27: 4 stands for crotchet, 8 stands for quavers, 2 stands for minims. These number representations are used as the 'denominator' i.e. the types of beats(Y).

Therefore, the 'nominator' can vary but the 'denominator' must be the number representation of a type of note. The denominator, therefore, can never be numbers like 5, 3, 6, 7 and some other numbers that are not number representations of notes. Be careful about these things; they are very necessary.

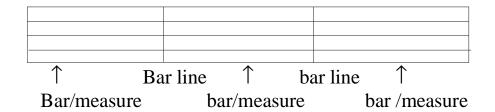
With these, let us take some examples:

⇒ 3 crotchet beats in a bar.
⇒ 4 crotchet beats in a bar.
⇒ 6 crotchet beats in a bar.
⇒ 9 crotchet beats in a bar.
⇒ 4 minim beats in a bar.
⇒ 2 minim beats in a bar.
⇒ 3 minim beats in a bar.
⇒ 3 minim beats in a bar.
⇒ 6 minim beats in a bar.
⇒ 6 quaver beats in a bar.
⇒ 3 quaver beats in a bar.
⇒ 6 quaver beats in a bar.
⇒ 6 quaver beats in a bar.

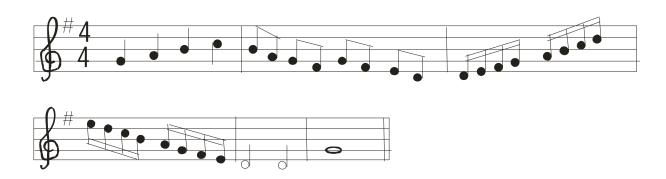
 $\Rightarrow$  Has no meaning because there is no type of beat that is represented as 5.



Bar lines divide the staff into bars. Bars are 'measures' of time in music.

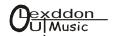


When a time signature like 4 is used, only 4 crotchets can be in a bar but, also, you can have divisions of a crotchet or sub-divisions of a crotchet in the bar yet all summing up to form a total of 4 crotchet. Examples are below:



From the above, there are 4 crotchets in the 1<sup>st</sup> bar, 8 quavers in the 2<sup>nd</sup> bar, which equals 4 crotchets too. Consult the diagram on page 26. There are 16 semiquavers in the 3<sup>rd</sup> bar that equals 4 crotchets too. In the 4<sup>th</sup> bar the last bar there is a semibreve, which is also equal to 4 crotchets. This is the basis on which music is composed, sang or played.

Practice some other scores you may lay your hand upon. You can buy hymnbooks like Broadman Hymnal, Ancient and Modern Hymnal, which are round noted. There are also shaped noted hymnals in which the notes are shaped definitely so that they can be identified using their shapes. From my experience, this kind of hymnals makes, particularly, learners lazy. Try as much as you can to avoid them, at least, for now. Only use them when you are grounded on the round noted sight singing. A good knowledge of round notes gives a better knowledge of shape notes.



Note: In timings like , a semibreve can be used in a bar to represent the whole bar note which would be 3 crotchets in this case, instead of its usual 4 crotchets.

In writing notes which have tails e.g. , the notes can be joined to look this

way- . The joining medium is called a <u>BEAM</u>.

Beat has been defined earlier and time signature also. Try relating them. The relationship is this: whatever the 'denominator' is e.g. crotchet, minim, quaver, etc., it will represent one (1) beat. That is why if it is a crotchet we say x crotchet beats. So if it is 4, it means that there are 4 beats in a bar and each beat is a crotchet note. Now using one crotchet note as a beat, let us see the effect on the duration of all the note types.

Notes	<b>Crotchet Value</b>	Sing it this way.
	8 crotchet beats	Taa-aa-aa-aa-aa-aa
0	4 crotchet beats	Taa-aa-aa
	2 crotchet beats	Taa-aa
	1 crotchet beat	Taa

1/2 crotchet beat	These notes are less than a
1/8 crotchet beat	Crotchet so we have to complete
1/16 crotchet beat	Them to see their value in one
1/32 crotchet beat	Crotchet beat.





Beats can be counted by clapping- pam pam pam pam form 4 beats, or tapping something. This is only done for a start. When you advance you should try counting it in your mind.

Now try singing the little passage on page 29.

Let's treat dotted notes now.

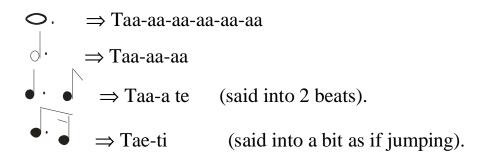
A dot placed after a note adds half the original value of the note to the note. If a crotchet is made a bit, a dotted crotchet will be  $(1/2 \text{ of } 1) + 1 \Rightarrow 1/2 + 1 = 1/2 \text{ beats.}$ 

If the note is a dotted semibreve, it will be  $(1/2 \times 4) + 4 = 2 + 4 = 6$  beats.

A dotted minim =  $(1/2 \times 2) + 2 = 1 + 2 = 3$  beats.

A dotted quaver =  $(1/2 \times 1/2) + 1/2 = 1/4 + 1/2 = 3/4$  beat.

Let's see their duration in singing.



Do you know why a quaver is added to the dotted crotchet? It is because it is the 1/2 to be added to the  $\frac{1}{2}$  to make it two complete beats.

Also the semiquaver is added to the dotted quaver because it is the 1/4 to be added to the 3/4 to make it a complete 1 beat.

Practice these things over and over; read them over and over to get it stuck to your brain. That way you can become the great sight singer you want to be.

<u>Triplets:</u> This is a compound time. It is a group of 3 notes beamed together. These 3 notes are sang in the time of two of the original note e.g. if the triplet is made up of



quavers, • • • , two quavers are sang as one beat so these 3 quavers would also be sang in one beat too as- Ta te ti. To know or recognize them as a triplet a '3' is always put on or below the 3 notes. Triplets could also be 3 crotchets, they would be sung into 2 crotchet beats (depending on the time signature).

As said earlier, any note can represent a beat as signified by the time signature.

We will treat Rests now after which we will treat some common songs to reinforce your newly acquired knowledge.

Note: As triplets are an irregular group of 3 notes played or sung into the time of the regular 2 of the same kind of notes, so also we have irregular group of 2, 4, 5, 6, 7, etc. notes.

The 2 irregular notes (duplets) are played into the time of say 3 of the same kind of notes.

The 4 irregular notes (quadruplet) are played into the time of say 3 or 6 of the same kind of note.

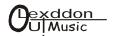
The 5 irregular notes (quintuplet) are played into the time of 3 or 4 of the same kind; etc.

### RESTS.

These are signs that enjoin the silence of a musical performer. The rest represents a period of silence in a piece of music. It could be a short or long period.

As in notes, there are several rest values with different beat representations.

Note Type	Rest	Crotchet Beat Value.
	I	8 crotchet beats.
0	-	4 crotchet beats.
		2 crotchet beats.
•	or $^{\prime}$ or $\times$	1 crotchet beat.



7	1/2 crotchet beat.
7	1/4 crotchet beat.
Ä	1/8 crotchet beat.
Ŋ	1/16 crotchet beat.

The rest values are equivalent to their respective note values e.g.

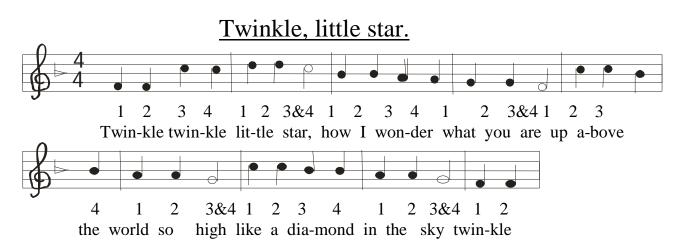
As minim = 2 crotchet beats, so is

Minim rest = 2 crotchet beats (of silence).

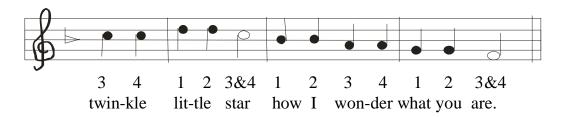
There are also dotted rests and are same as the dotted note value.

### Put it to practice.

Having known all these let us treat some common songs. Pay good attention to the manipulation of notes, rests, bars, bar lines, key signatures, time signatures, beats etc. as you sing along. It is also necessary to practice singing your tonic sol-fa to perfection now before going into the exercises. This will be of great help to you so that you won't have problems singing what you already can interpret. Based on this, sing this two-octave tonic sol-fa now – d r m f s l t d r m f s l t d. Sing it over and over in ascending and descending order until you can do it with great ease in any way.







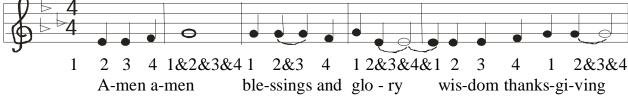
The above song is on key F, of course on the treble staff. The time signature interprets- 4 crotchet beats in a bar. The doh (tonic) is the space 'F' which is the 1<sup>st</sup> space. You can clap the beats along: 1 2 3 4, 1 2 3 4, 1 2 3 4, etc. Sing the song first to beats i.e. using Taa, Taa. It goes this way: (according to 1<sup>st</sup> 2<sup>nd</sup> and 3<sup>rd</sup> staff).

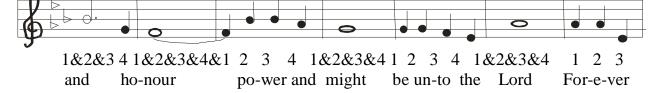
2<sup>nd</sup>: taa|taa taa taa-aa|taa taa taa taa taa taa taa-aa|taa taa

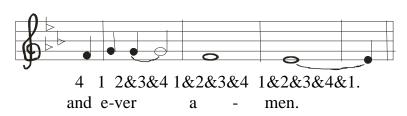
3<sup>rd</sup>: taa taa|taa taa taa-aa|taa taa taa taa|taa taa taa-aa.

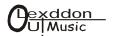
Next, you sing the sol-fa then join all in singing it i.e. join both beats and sol-fa.



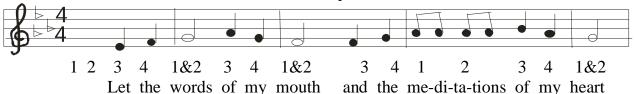


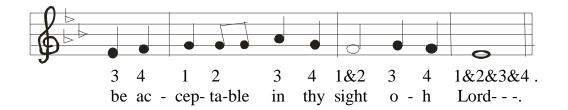






### Let the Words Of My Mouth.

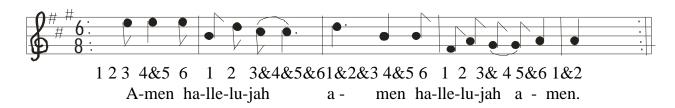




Can you interpret these songs? I'm sure you've heard them before. Try them over again singing them to beats. Perfect yourself also in your beat counting.

Note that there are suppose to be 4 crotchets in a bar but in the "Amen! Amen..." there are three. It means you need to count '1' (one) before entering, i.e. before you start singing from the 2<sup>nd</sup> beat. Most times, at the beginning of the music no rest is used. Same thing applies to the "Let the words ...". Two beats have to be counted before the song starts on the 3<sup>rd</sup> beat.

### Amen! Hallelujah!!

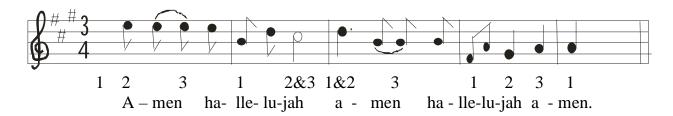


The above song is written on a timing of , meaning six quaver beats in a bar. This implies that each quaver represents 1 beat. Sing along as you clap or tap the beats. Studying this song well, it can also be written in another timing-

. In this timing  $(\S)$ , two beats are counted at the beginning first, before starting the song on the  $3^{rd}$  beat.



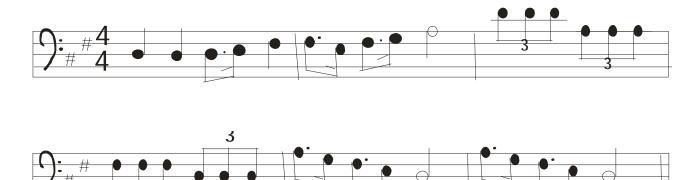
# Amen! Hallelujah!! (On 3 timing).



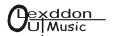
With this timing, the 1<sup>st</sup> beat is counted and then the song begins on the 2<sup>nd</sup> beat. Already, you should know that the song on both time signatures is on key A major.

Now, we've treated a number of familiar songs; let us go over to new songs. You have to transcribe these new ones yourself and sing them to beats, then the whole song.

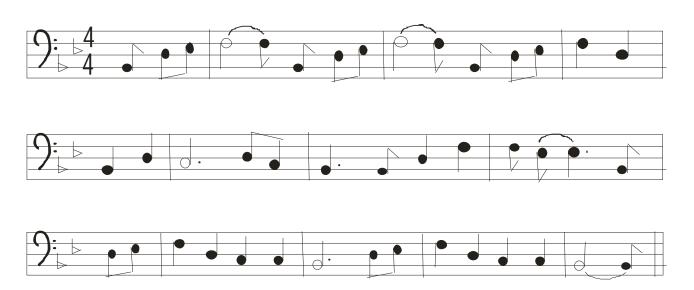
### ROW, ROW, ROW YOUR BOAT.



Have you finished that exercise? It was quite a familiar song, right? Anyway you may go to the next one. I am sure you are doing very well now. Keep it up and do not relax! Ensure that you are not in a hurry about these exercises. Do your best to get them right. Once you get these right, you are on the way to speedy sight singing or sight playing.



#### O, WHEN THE SAINTS.



Have you sorted out this last song? Well, that is the last score exercise I will write here. You can pick up your hymnbooks; I mean those ones with scores e.g. Broadman hymnal, Ancient and Modern, etc., and sing some songs. Take the cheaper songs first and then as you progress, the harder ones. You can also use the scores at the end of this book to practice.

In the audio pack that accompanies this book, there are songs at this section from the Broadman Hymnal, Ancient and Modern hymnal, The Methodist Hymnal which you are to follow as the singer sings along.

Practice well. The fact is that practice is your only way to perfect success in your music career. In the same way, you can use the author's compositions at the end of the book to practise.

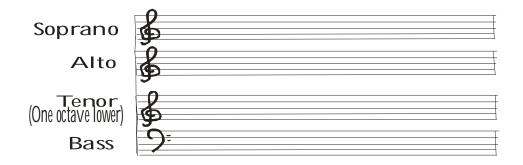
Right about now, we will be taking some musical signs and their meanings. These signs are well used and very useful in music. Study them and memorize them with their uses.

Note: Scores in the hymnals or most songs in general are written into four parts- the Soprano, Alto, Tenor, and Bass. Taking the entire first letters we have- SATB.

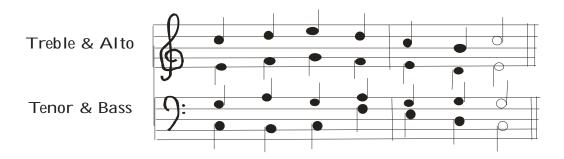


# **Types of Scores.**

• Open Score: A score where each voice path is given a stave each.

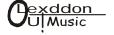


• <u>Short Score/Pianoforte Score:</u> A score were soprano/treble and alto share one staff, and tenor and bass share another staff.



On the Treble staff, the notes with stems pointing upwards are for Sopranos and altos; the ones pointing downwards are for the tenor and bass. Also, on the treble staff, the notes on top are for the soprano while the notes below are for the alto; on the bass staff, the notes on the top are for the tenor while the notes below are for the bass.

- <u>Full Score</u>: This is an open score on a large scale when many instruments (as in an orchestra) and/or voices are involved. In full score, there would be a staff each for each voice path and instruments.
- Orchestral Score: This is an open score for instruments only i.e. each instrument has a staff to itself.
- <u>Vocal Score</u>: This is a score for voices only. It could be an open score or a short score.



- Vocal Score of an Opera or Work for Voices & Instruments: A score giving the voice paths and the accompaniments arranged for piano. An example is the 'The Messiah', by G.F. Handel.
- o An opera is a play or drama with music (orchestral backup); it is like a 'music drama'. So it is acting in a singing style. They are scarcely seen now.
- o An oratorio is like an opera written for soloists, chorus and orchestra but is on sacred subjects, e.g. The Messiah, Samson and Delilah, The Creation, Israel in Egypt, etc., and is not acted.

## **Musical Signs.**

- Diminuendo, dim/decresendo, decresc- gradually getting softer.



- Staccato- detached; played apart like tapping.

- Crescendo- gradually getting louder.

 $\Lambda$  or >

- It is written over or under one note- sforzando i.e. accenting the note. It can also be called a stress, which is a slight emphasis of note.



- Fermata (pause)- hold the note (it does not have a defined time of pause but the time is defined by the singer).



- The note is to be played very short.



- Repeat sign. You can see it in the 'Amen! Hallelujah!!'.

D.C.

- Dacapo- go back to the beginning.

D.S. S along the music.



- Common time or 4.  $\mathbf{C}$ 

Fine - The end of a piece of music.

8va - This sign above a note on the treble staff denotes that the note should be played with its octave higher e.g. d + d' played together. This sign below a note on the bass staff denotes that the note should be played with its octave lower e.g. d' + d played together.

- Allabreve <sup>2</sup> timing signatures (it's like dividing the common tome by 2).

= 102 - Metronome- tells the speed of a piece of music. It is measured as 102 crotchets in one minute.

- Arpeggio- Broken chords i.e. a chord (or these group of notes to be played same time) played by touching the notes on the keyboard one by each in a fast manner and with the correct number of beats.

> - Acciacatura- crushing notes. Played fast before the note before which it appears.

BIS - Twice. Placed upon a specified passage along the music to be played twice before proceeding to next passage.

tr / tr - The shake or trill – a rapid alternation of the principal note and the next note above it and generally ends with a turn. E.g. d r d r d r d r d r d r d t d, played very fast.



¢





### **Musical Terms.**

Rhythm: This has to do with the relationship between notes of different lengths, which form up a definite regular repeating pattern.

Melody: A single line of music forming a tune usually at the top of a hymn.

Harmony: Singing or playing notes of different pitches at the same time.

Opera: This is a play or drama with music accompaniment.

Oratorios: They are written like operas for soloists, chorus and orchestra but are on sacred subjects and are not acted. E.g. The Messiah, Judas Maccabeus, Samson and Delilah, The Creation, e.t.c.

Recitatives: A sung speech.

Overture: This is an orchestral music played at the beginning of an opera/oratorio.

Orchestra: A large group of people playing various musical instruments together.

Concerto: A piece of music written for a solo instrument and as orchestra usually in 3 parts called movements.

Sonata: A large piece of music in 3 or 4 movements for one or two instruments.

Symphony: A sonata written for orchestra.

Requiem: A mass for the dead.

Movement: The separate parts of a music piece.

Soprano: The highest singing voice. It is also called treble.



Alto: The highest adult male voice with range above the tenor. Females also have that voice type.

Tenor: The adult male voice intermediate between the alto and Bass voice.

Bass: The lowest male voice; the lowest part in harmonized musical composition.

Chord: This is when three or more notes are played or sang together exactly at the same time.

Concord: A type of harmony that sounds pleasant and complete in itself e.g. d m s sung or played together as a chord.

Discord: A type of harmony that sounds harsher and always wants to move on e.g. 'd r f' sung or played together as a chord.

Passing notes: Notes that come in between the chord notes by step as a kind of decoration.

Unison: This depicts that two or more voices have the same notes to sing.

Accent: Stress/emphasis on a particular note.

Syncopation: This is a disturbed accent. Usually the different types of time signatures have the notes on which the accent occurs naturally e.g. the common time has the accent on the 1<sup>st</sup> and 3<sup>rd</sup> notes of each bar; the time has the accent on the 1<sup>st</sup> note of each bar; the time has the accent on the 1<sup>st</sup> and the 4<sup>th</sup> notes of each bar; etc. The accent is said to be disturbed when, like with the common time, the accent is transferred from the first beat to a normally unaccented beat. E.g.





The sign- is used to represent accented areas or notes in music. Syncopation can also be in form of a note sounding on the strong beat but not struck on the first beat (or 3<sup>rd</sup> beat in common time) – except in the first bar. e.g.

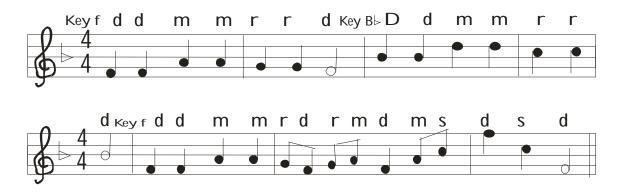


Where the accents would fall in normally, are between the slurred notes.

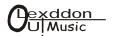


Where the accents would fall in normally, are between the slurred notes.

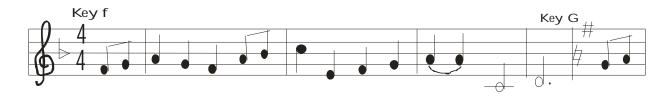
Modulation: This is the action of passing from one key to another along a piece of music. It is temporary as the piece is restored along to the former key. E.g.



In modulation, most times, accidentals are used e.g. you may hear notes like fe, se, taw; but sometimes it may not be so. Such cases are referred to as <a href="Implied modulation">Implied modulation</a>. I.e. the song is lifted to another key and back without accidentals. In the above song the modulation is shown by the key change which is shown clearly and restored.



Transposition: This is a change of key along a piece of music from the original key. It is a permanent change. E.g.





## Terms Used for Speed.

Lento - Very slowly.

Adagio - Quite slow.

Largo - Slow (not as slow as Adagio); large; broad dignified.

Larghetto - Fairly slow (not as slow as largo).

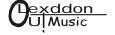
Andante - Moderately slow (at a walking pace).

Andantino - Rather quicker than andante.

Allegro - Quick.

Allegretto - Fairly quick (not as quick as allegro).

Grave - Very solemn.



Moderato - At a moderate speed.

Vivace - Brisk; lively.

Presto - Rapidly.

Prestissimo - Very rapidly (as quick as possible).

Note: Sight singing is singing the words of a song simultaneously as you sing the tune. You may just be seeing the song for the first time yet you sing it just as you see it.

### Terms for Speed Modification.

Accelerando - With gradual increase in speed.

Rallentando - With gradual decrease of speed.

Allargando - getting slower & slower and broader.

Ritenuto - immediate reduction of speed; held back.

Rubato - staggering; temporarily disregarding tempo

along a piece.

### For Intensity.

Piano, p - soft

Pianissimo, pp - very soft.

Mezzo piano, mp - Rather soft.

Forte, f - Loud.

Mezzo forte, mf - Rather loud.

Sforzando, sf - Force.



Crescendo, cresc - Getting louder.

Diminuendo, dim - Getting softer; decrease in loudness.

#### Other Terms.

Brillante - In a showy sparkling style.

Cantabile - In a singing style; smooth flowing style.

Con brio - with vigour.

Vigoroso - with vigour.

Ped. - Pedal.

Con fuoco - with fire.

Con moto - with spirited movement.

Affetuoso - Affectionately.

Dolce - Sweetly.

Giocoso - Gaily; merrily, joyously.

Maestoso - Majestically.

Scherzando - Playfully.

Poco - little.

Poco a poco - little by little.

Tranquillo - Silently, calm, quiet.



Tutti - All (all voices or instruments together).

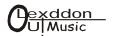
Vivo - lively.

Sotto voce - In an undertone; under the voice- quietly.

Marcatto - Marked; emphasized.

Octaavva Bassa - To be sang an octave lower.

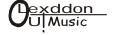
Legato - To be sang smoothly (slurred notes).



## **Musical Instruments for The Orchestra.**

A musical instrument is a device for producing musical sounds by vibration, percussion, wind, etc. They are divided into 4 groups:

- 1) The String Family: This family includes the violin, viola, cello, and double bass. These aforementioned ones are played using a bow. The bow is slid on the string and the string produces a sound. Other instruments under this family include the Piano, and all other instruments that use the string method in producing sound. The piano has an arrangement of strings inside that are struck by hammers. This striking effect produces the sounds of the piano.
- 2) **The Woodwind Family**: This family consists of the flute, clarinet, oboe, piccolo, bassoon, etc. Most of them are played using reeds as a part of their mouthpiece. The reed is made of wood. The vibration of the reed against another produces a sound. These instruments are played by blowing air into them. The saxophone also belongs to this group.
- The Brass Family: This family consists of the trumpet, horn, trombone, baritone, etc. They also have their mouthpieces. They are made of metals not necessarily brass. They are wider at the end of the tube and this is called the Bell of the instrument. They are quite loud instruments.
- 4) **The Percussion Family**: This includes the kettledrum or timpani. It is a tuned drum used in orchestras. It can be tuned only to one note at a time.



## Aids to sight singing/playing.

Sight reading, also called sight playing, is a learned skill, although many professionals do not remember how they acquired it. Singing or playing prima vista (at first sight) is an important but challenging task. Already I have stated my own view of sight singing, and the same thing applies to sight playing. Most of the things that would be discussed here are mainly related to the piano.

Sight playing is referred to as an ability to produce accurate musical outcomes through performing on an instrument including as many as the musical components (pitch, rhythm, dynamics, tempo, articulation, and expression) as possible from western standard music notation, i.e. from the score, that has not been seen or studied, but still is within a person's music reading ability or a reasonable reading level of difficulty, at the first time a person attempts to play. This implies playing an unknown music piece by sight, as it is seen, correctly.

Components involved in sight-playing are the individual's ability to recognize past heard or perceived music pattern, knowledge and experiences.

Therefore, redefining sight playing, we say 'unlearned musical notation is read, decoded, analyzed and integrated with the reader's prior music knowledge and experiences leading to the production of sound'.

Therefore to improve sight playing,

- Practice is necessary. In music, practice matters a lot. The greatest singers and instrumentalists have had to practise for long hours daily.
- Knowledge is also requisite. You cannot give what you do not have. You need to have knowledge of music, singing the score, etc., in order to be able to sight play. In fact, this is the foundation of sight playing. This is what this book has helped you to acquire.
- Experience is another need. It is easier to play a song from score that you have heard before than to play an entirely strange song. This does not imply that you have to hear all songs, but you need to hear a good number of music patterns so that you can always recognize them anywhere you see them.

Sight playing becomes impaired if the difficulty level of the musical material being used is far more advanced than the reader's music reading competence.



Before a piece is played, adequate time should be permitted to allow for study of the novel piece.

Fingering should be improved with good tutors. Consistency in fingering pattern is necessary to be able to navigate the whole keys at any time.

Music written for piano is often written on more than one staff requiring vertical, as well as, horizontal reading.

Mature readers read music faster and tend to see more than a single note at a time. In contrast, novice readers read more slowly and tend to see each separate note at a time. Within the same amount of time given, skilled readers may recognize some familiar melodic patterns and spend less time identifying each single note. Unskilled readers, on the other hand, may be able to sight play the first few notes of the phrase and need to spend more time identifying each note.

For pianists or organists, the ability to navigate through the series of black and white keys on the keyboard fluently, with minimal visual monitoring, is a crucial element in piano sight playing performance because the eyes need to spend much time as possible on the written page to decode the written notation within stringent time constraints. Knowing the location of each specific key without looking down on the keyboard and understanding the relationships among the keys can increase speed and accuracy when decoding written notation to sound. Moreover, keen decision on selection of fingering combinations contributes to the musicality and the articulation of the sight playing performance.

Looking back and forth between the score and the keyboard while sight playing is an indication of a lack of competence in keyboard topography. In order to develop a keen tactile sense of the keyboard, all piano students should avoid looking down at the keyboards unless it is absolutely necessary. This will prevent an interruption of the flow of the music when looking up to find the place. Reading ahead of the measure being performed has been recommended for piano sight playing by experts and researchers.

Characteristics of good fingering in general depend on the convenience of the finger moves.

Effective music literacy skill is an ability to see the musical notations and being able to hear the notations inwardly before reproducing it on an instrument. This is because musicians control the instrument to reflect the sound they have in mind.



It is best one understands note patterns – short patterns such as harmonic and melodic intervals and longer patterns such as arpeggios and scales. These patterns serve as tools to help the eyes quickly decode spatial relationships between notes. This spatial relationship is the ability to recognize the difference between notes on separate lines and spaces wherever they are seen.

Singing helps students to develop aural skills, learn sight playing, and make connections between the basic elements of music theory and practical application.

Music is not the symbols found on the printed page, but the sounds that reach the ear.

Required abilities to sight play are:

- Inwardly hearing the music. Audiation is the imaginative hearing of musical sound without the presence of notation, while notational audiation is the imaginative hearing of musical sound as a result of reading the notation.
- Visual spatial reasoning ability. This facilitates a person's understanding of spatial relationships between and among notes on the stave and their relationships to sound.
- Mathematic reasoning ability. Mathematical understanding about fractions helps one to understand rhythm and note values.
- Perception of notes in group as a pattern.
- Psychological awareness. This is an attentive state of mind engaged when a person reads music. While less experienced readers tend to be bothered by environmental interference such as outside noise, room environment, or sight playing subtasks such as controlling foot pedals or following a soloist, experienced readers tend to be distracted by musical interference such as violations of normal music structure and atonal melodic lines. Noise also, seems to distract attention in musical thinking and musical performance.

The steps you should take when sight playing are outlined below:

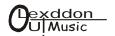
• Examine the piece first for patterns (measures repeated, lines repeated) and traps (key signature, accidentals, unusual counting patterns, accents, dynamics, fingering). You're allowed to study the piece as long as you like before you play.



- Play SLOOOOOOOOOWLY. Do not play at performance speed. You are not performing; you are sight-reading. Play as slowly as you need to incorporate \*every\* detail printed on the page. Your goal is accuracy, never speed. You have only \*one chance\* to get it right. (That's right! The piece may be played only once!)
- Read ahead like crazy. Don't be caught by surprise. Your eyes and brain should be on the next note as the current note is being sustained. You can't read ahead if you are playing fast.
- *Important and counterintuitive*: The piece will not "sound" like anything. It probably will be impossible to "follow" the melody at all. This is not a cause for concern. If anything, it is corroboration or a proof that sight-reading is being done correctly. All of us are so used to hearing a tune that it is disconcerting not to! Your student will think he is doing something incorrectly! Assure him that, in fact, he won't be able to perceive [much of] a melody.
- Beginners often cannot traverse one page daily, so I ask them to do one line (or two lines or two measures - whatever I think is appropriate).

#### Literatures you may use are:

- You may start with Allan Small's "Very First Piano Solo Album" (Alfred) as a sight-reading book. There are two more in this "series" ("Teacher's Choice" and "Student's Choice"; the latter is the harder of the two).
- Lower advanced students can read sonatinas by Clementi, Diabelli, Kuhlau, Latour, and others, including some contemporary composers and Bartok's *Mikrokosmos*, vol. 1.
- Middle advanced players will gain much by using a hymnal (4-part writing) as sight-reading material. An added challenge is to watch the punctuation in the hymn in a specific stanza and to lift ("breathe") or play through the text as punctuation demands. Naturally, you will find many places where "everyone" takes a breath but an incorrect breath. A good example here is "Silent Night": 'Round yon Virgin | | Mother and Child' should be all one phrase. (I put the "railroad tracks" - | | in there to show where people take the incorrect breath.) If one



- hymn a day is too much, start with one line, then two, as above. For ease of keeping track, take the hymns in order.
- Advanced students may find the easier Haydn sonatas and Scott Joplin rags excellent sight-reading material (after having played through the hymnal). After traversing the hymnal, find some 4-part vocal music in open score (this is where each of the voices has its separate staff; and usually the tenor must be transposed an octave lower by the pianist.) Naturally, opportunities abound to bring out the soprano or bass parts, so they have some extra practice in voicing.
- Many publishers have anthologies of music at various levels of difficulty. These are ideal sight-reading books. There is not much available for elementary students, but upper intermediates can read from lower intermediate books (such as Lynn Freeman Olson's *Essential Keyboard Repertoire* (2 vols. Alfred).
- Also consider "vocal scores" from Broadway musicals (that is the vocal part plus a piano accompaniment), Big Band dance tune arrangements, easy-listening jazz, holiday music, and so on. These pieces, usually in anthologies, come in "EZ Piano" as well as "standard" arrangements. Don't rule out anything! Find material that suits your taste.

This is the much we can take on sight playing in this book.

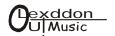


## IN CONCLUSION.

With this newly acquired knowledge, you can at least sight-read. My advice is for you to practice as much as you can in order to reinforce your knowledge. The difference between you and me is Time and Practice. Practice makes you perfect. I cannot over-emphasize the importance of practice. Help yourself by assigning a good number of hours for practice in a week so that you can become an expert. It is important you also get hymnals which have their scores written with round notes. Also, listen to nice choir performances; attend choir concerts, in order to have a good musical exposure. Try as much as you can to improve on this knowledge. This way you will sight-sing in a short time. Remember, Sight singing is not just singing the notes to time value with their sol-fa notations e.g. s l s f m s d, etc. It is according to my definition singing the words of the song written directly under the staff with the tune given by the staff. E.g. singing 'Holy Holy Holy' instantly as you see the tune. That should be your goal.

If you think this is a joke, it is my pleasure to inform you that some users have used this book and have become good score singers, today, to the glory of God. Some have even gone into the choir, and some have gone into playing of different instruments. Do not belittle this book or the content; you may end up being wrong.

Finally, success has made failures of so many people. Never relax after a victory, instead get stirred up by every victory so that you can get to the next level.



#### REFERENCES.

The Encarta Dictionary Tools of the English Language. (2004)

LEWIS, M. B. (1996 – 2002). Teaching sight – reading. www.serve.com/marbeth.

MY SHEET MUSIC. (2000). Free music lessons. www.mysheetmusic.com/pdflessons.

OSUNNIYI, J. A. (1995). An easy way to learning music (2<sup>nd</sup> edition). Lagos: JAC – OLA Publishing Company.

REGINALD, H. The elements of music. Rudiments and theory. Edwin Ashdown/Music sales LTD. London. International copyright - MGBO Music company LTD. Nigeria and ECOWAS country. Nigeria.

UDTAISUK, D. B. (2005). A theoretical model of piano sight playing components (Dissertation presented to the University of Missouri - Columbia).

WARBURTON, A. O. A Graded music course for schools. Book one. Longman group Ltd; Longman house, Burnt Mill Harlow, Essex, U.K.



For enquiries, you can contact the writer, Okoye Ukadinma with the addresses below:

È: +234(0)8060400310, +234(0)8029288865.

Email: lexddon@yahoo.co.uk.

You can also contact the writer to tell him the impact of this book on you; to compose a piece of music for adverts, anthems, occasions, etc.

#### Congrats you are now music literate!



© 2005/2006. O.u. Lexddon Music.

